

KERAMIC STUDIO

Vol. XIX, No. 7.

SYRACUSE, NEW YORK

November 1917



EVERY cloud has its silver lining. In the midst of a disorganized business there is still hope and among many conviction that the china business will revive after the war. There is no reason why it should not. However poorly organized, however inconsistent in many ways, individual decoration of porcelain by women rests on two solid facts.

First, there is an enormous, growing, constantly renewed demand for specially decorated china and glass of all kinds. In porcelain tableware alone, one of the Syracuse factories produces over eight million pieces of decorated ware a year. That is only one factory. There are many other porcelain makers in the United States and before the war they could supply only 25% of the demand, the other 75% were supplied by Europe. This gives an idea of the tremendous possibilities in a field in which individual decorators play only a small part, although their consumption of white china reached before the war very respectable figures. There is room for practically unlimited development, especially if the majority of decorators learn to do what the minority are doing now, artistic work of far greater merit than mechanical factory work.

There is another solid foundation to individual china, glass and pottery decoration by women, the fact that the emancipation of women is progressing with rapid strides. More and more women become independent, make it a point to be able, if necessity arises, to earn their own living, or, even if there is no absolute necessity, feel the need of a useful and remunerative occupation. This will be increasingly the case in the years to come and what occupation is there more attractive than china decoration? The elements are easily mastered and women with a little persistence and taste are soon able to earn a fair sum. After a while teaching beginners is an easy way to add to the income.

If one keeps in mind these two fundamental facts, and realizes that the present decline of the business is not due to lack of interest in the work but to abnormal and temporary conditions, there is certainly no reason to be discouraged, and the only thing to do is to prepare now for the better times to come.

Decorators can do their share of this preparation by organizing their business on a sounder basis than it has had so far. We will not repeat what we have already said on this subject. That part of the problem is the decorators' part. *Keramic Studio* has also its share to take in this preparation for a better, bigger business after the war. It must help decorators in a more efficient way if possible and that means that its editor must have constantly in mind the improvement of the Magazine in quality of designs, and also it must in some way appeal to the great mass of beginners and of decorators for whom advanced work has no special interest. On the other hand *Keramic Studio* must pay its expenses and give a living to its publishers.

We do not need to say that the problem is not easy. Exactly what conditions will be after the war in regard to

publishing expenses is much a matter of guess work. The cost of material, paper, ink, etc., may not be as high as it is now but in a general way prices will never come back to the old level. With the present tax law, the cost of mailing will gradually increase until in 1921 all the encouragement which has been given to publications by the low rate of second class matter will have disappeared. The price of magazines, if they are going to survive, will have to be adjusted in some way to the new conditions.

However complex the problem, we think we will be able to solve it. *Keramic Studio* has lived over eighteen years and must continue its work. It will do so. Changes of some kind may be necessary, and they will be made as soon as there are signs of peace and of a revival of the china business, but whatever these changes may be they will not lower the quality of the Magazine. There is no possibility of a permanent revival unless better work is done all around than was done before the war and *Keramic Studio* must keep up with the movement for better, more artistic work in all lines of craftsmanship.

Until conditions become normal its subscription price will remain what it is now. But we remind our friends that at present there is absolutely no profit in its publication, and we urge them to continue their support, both as subscribers and advertisers, even if this means to them a temporary sacrifice. Our final decision in regard to changes, especially in regard to the subscription price, will very much depend on the support we receive from now to next January.

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The Detroit School of Design, 546 Jefferson Ave., E., Detroit, Mich. announces the opening in October of its seventh year. Courses in illustration, fashion design, poster, decorative and mural design, architectural and normal art, etc. Children's courses in design, color harmony and drawing.

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Mr. Walter K. Titze writes to us that he has been drafted for the war and will be unable to send his page in *Keramic Studio* for the present but intends to continue the work as soon as he returns to civil life.

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A subscriber sends us a very attractive set of Satsuma beads decorated in flat enamels, also instructions for decorating and firing them. We will publish these instructions and illustration of the beads in next issue. If there is demand for beads the Satsuma people and undoubtedly other potteries would put them on the market in quantities. It seems to be an interesting new field.

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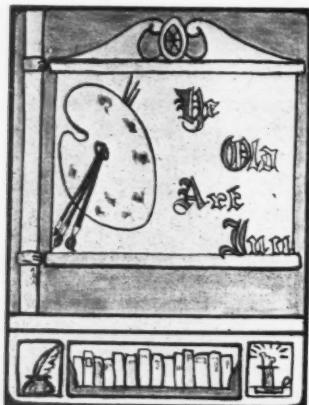
STUDIO NOTE

After a long illness Miss Louise Seinecke of Cincinnati, is back in her studio full of ambition and energy in the work for which she is so well fitted, that of glass decorating and glass staining. Miss Seinecke makes a specialty of instructing teachers in this art, which is having wide-spread interest throughout the United States.

ANITA GRAY CHANDLER

7 Edison Avenue, Tufts College, Mass.

PAGE EDITOR



AT THE SIGN
OF THE
BRUSH AND PALETTE

*This is Ye Old Art Inn
where the worker of Arts and
Crafts may rest a bit and par-
take of refreshment.*

THE work of summer art school students from many parts of the country was exhibited from Oct. 1 to Oct. 12, in the galleries of the Art Alliance of America, New York City. There was an interesting display of arts and crafts from the Berkshire Summer School of Art, under direction of the Pratt Institute instructors. The Art Students' League of New York was well represented. Among the other schools to exhibit were the Art Institute of Chicago, the Minneapolis Institute of Art, the Anspaugh Art School of Dallas, Texas, and the summer art school of the Pennsylvania Academy of Fine Arts which is held at Chester Springs, Penn. The value of such exhibitions as these can easily be seen as they tend not only to spur the students on to redoubled efforts but they give the public, even if it is merely the art-loving public, the opportunity to see what is being done in this country in the way of art. A students' exhibition is held every year in Boston that attracts many besides fond parents, aunts, and cousins. The Boston Museum School of Fine Arts holds its students' exhibition in one of the museum galleries where one may see work of the most interesting order. Not infrequently a student himself will explain just what a certain piece of modelling or a particular picture is intended to convey. Most of the work at student exhibitions is refreshing, naive, and original. Self-expression seems to be the watchword.

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The project for decorating the Missouri State Capitol has been put into the hands of a most competent committee composed of the following well known people: Professor Pickard of the State University, Mr. Bixby of the City Art Museum of St. Louis, Mr. Downing, treasurer of the Kansas City Art League, Mr. Kocian, a St. Louis art dealer, and Mrs. Painter, former state regent of the Daughters of the American Revolution. Mr. Egerton Swarthout is the architect.

* * *

That America is rich in mural decoration will be made evident to one who reads the recently published pamphlet of the Mural Painters, a national organization founded a little over twenty years ago. Though mural decoration in this country is of comparatively recent date the work accomplished is in the main of the highest order, and the list of artists engaged in it is surprisingly long. The names of John W. Alexander, John La Farge, Kenyon Cox, Edwin H. Blashfield and Ernest Peixotto stand out among many others less familiar. The society known as the Mural Painters was organized for the purpose of developing the arts which are used in the embellishment of architecture, whether carried out in pigment, stained-glass, tapestry, mosaic, or other suita-

ble mediums; also to regulate decorative contests, by-laws for professional practice, and "for the establishment of an educational propaganda through the agency of lectures, existing schools, and in whatever ways opportunity may suggest." For those art clubs expecting to study murals this winter this pamphlet will be found quite valuable.

* * *

Late in September last, the beautiful old Havana Cathedral in which rest the bones of no less a personage than Columbus, was threatened with sale and subsequent demolition. Instantly a storm of protest arose from historians, artists, and public-spirited people who considered it nothing less than desecration to destroy an edifice so ancient, beautiful and historically significant. As a result the members of the National Historical Society of Cuba interested themselves in saving the cathedral for posterity, and it is thought by those who understand the situation that it will be taken over by the Cuban Government as a national monument. The chief art treasure is a small Murillo, depicting the Pope and the Cardinals celebrating mass prior to the departure of Columbus on his portentous voyage. The interior decorations are in themselves of the choicest order, being well worth the Cuban government's saving, even if the bones of Columbus and the little Murillo did not warrant it. The building is 213 years old; it was completed in 1704 by the Jesuits; in 1705 the Columbus reliquies were brought to its crypt from Santo Domingo.

* * *



Designs adapted for an old Moorish platter. Applied to modern Japanese yellow pottery

The Boston Public Library is showing a group of French war posters this autumn in its Fine Arts room in connection with a collection of photographs illustrating French art. Sculpture, painting and architecture are included among them. Details of Rheims Cathedral, both exterior and interior, seem to interest the visitors more than any others. One hears many pronunciations of the well known word. Some make it rhyme with "dreams," others with "dimes," still others with "France," either broad or flat "a." The war posters, as might be expected, are generally somber in tone. Very little of the proverbial "French gaiety" appears. In perhaps two, genuine humor is expressed. The most impressive in the collection represents Cardinal Mercier defending his people against the invaders. The red in his robes stands out as sharply as blood against the doleful greys and blacks of his people who are massed in at the left of the drawing in every attitude of despair. The Cardinal's figure is valiant, protecting and protesting. Done in other medium and less sketchily this might well be a lasting picture. It has the elements of greatness.

Anita Gray Chandler



MRS. HENRIETTA BARCLAY PAIST - PAGE EDITOR
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CONSTRUCTIVE DESIGN VS. ADAPTATION

FROM time to time it is necessary to pull ourselves up and enquire whither we are tending. To recall truths of which we are all aware and to which we give theoretical assent but fail to live up to. We need them for ballast and should not throw them overboard or lock them up and lose the key.

For years we have been conscientiously studying to learn what constitutes a legitimate decoration. The answer which must appeal to all sincere workers as logical is that *a decoration should be* (or at least appear to be) *organic*—and not an afterthought; that it should be consistent with the shape and purpose of the object decorated.

How much of the present decoration will stand the test of that definition? How much conforms to the structural demands of the piece and how much is frankly *applied ornament*? The demand is constantly for *something different*. So instead of evolving something from our inner worst consciences, we dip here and there through the past in search of the motifs—and adapt these—even aping the crude drawing and making these limitations of the workers ours. It is one thing to study, for the sake of pure knowledge and inspiration, the products of the past. It is wholly different to cull from the past,

copy characteristics and fall into the crude drawing which was the result of limitations which are not ours.

What trend has our ambition taken and where will it lead? Certainly not to a characteristic type of decorated pottery and porcelain for the *museums of the future*, if each succeeding year finds us facing backwards trying to *absorb* the *characteristics of a different race*. True, America is a melting pot and perhaps we will have to exhaust the past before we can fuse the result into a homogeneous mass. American architecture went through all this process of assimilation before evolving anything characteristic. Evolution moves slowly and sometimes "steady by jerks;" just now we are on the lower round of the spiral and it takes an optimist to see that we are moving forward. So while I rant I try to think that all this experimenting is a part of the game. Some day we'll tire of copying the "ancients" and face about and try to evolve something from our innermost shrines. There are "hidden fields" unexplored within each of us—we have access to the "Realm of Ideas." Let us not forget this—nor what we have learned of the underlying principles which govern the "orderly arrangement of an idea." Let us not forget to be architects and in building let us remind ourselves that the real inspiration comes from within—all outside inspiration is only supplementary. And furthermore let us not forget that we once *learned to draw* and were proud of the achievement and that we have not the excuse of limitation that primitive folk had. We have access to everything which should make for good draughtsmanship and technical excellence. Simplicity is a desirable characteristic but simplicity is not crudity. The curve is still the "line of beauty" and the laws of harmony remain the same. Nature still supplies us with motifs and suggests laws of construction. The age in which we work is vastly in advance of any other. We are on an eminence from which we can view the past. Let us not lose ourselves in contemplation but remember we are the accumulated result of all that is past and should have a tale of *our own* to tell for posterity.

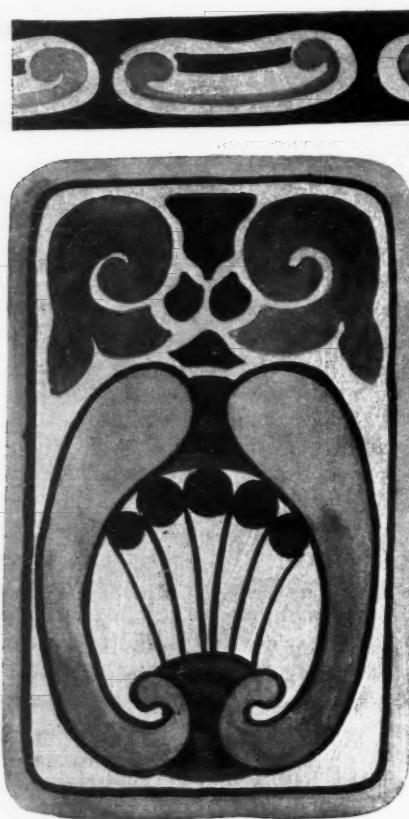
All art, as a part of civilization, is in a chaotic transitional stage. Emotion is for the moment rampant. Modernism so called is not so much modernism as a temporary reversion to barbarism—to the primitive. It's a convulsion—but it will pass and then we'll have to take stock and see what is left that is sane, wholesome and constructive. It is not a bad idea to take a pre-inventory survey once in a while, it keeps us level.

* * *

DESIGN UNIT—BUTTERFLIES

THE unit of butterflies shown this month is adaptable to many shapes, but will be found especially suitable for bowls, where from three to five units may be used on the outside and held together by color bands and abstract lines. One unit may be used in the bottom of the bowl and a smaller abstract border near the edge with color band and edge of bowl in color. The design will be most effective in enamels but can also be treated with lustres of brilliant hues. If done in enamels it will not need the fired black outline, but if in lustres or flat color the outline should be used. Butterflies are of such brilliant and varied hues that one can hardly go amiss if one's sense of color harmony has been developed. Next month I shall show adaptations of this unit to different shapes with variations of the theme.





AZTEC MOTIF

Suggested by Mexican
Hieroglyphs

Esther A. Coster

FIRST Fire—Tint entire surface with a soft yellowish grey, using Neutral Grey with a little Yellow Brown. Second Fire—Lightest value, same color as the ground a trifle darker. Light value, grey green, using equal parts Celadon and Neutral Grey. Dark value. Bands, Yellow Brown strong. Scroll figures, old blue, using part Royal Blue and 3 parts Neutral Grey. Darkest value, Black. Enamels are effective for this style of decoration. Suitable for vases, lamps, or other upright pieces.

LUNCHEON SET IN PINK ROSES (Page 116)

Ida Nowels Cochran

TRACE conventional part of design on the china with transfer paper. Plates to be divided into three parts and one motif to be on each side of creamer, sugar, teapot and cups. Sketch in roses and paint with Aulich's Rosa with Copenhagen Blue for shadows. Leaves in Yellow Green, Olive Green, Dark Green and Copenhagen Blue. Background of naturalistic panel Lemon Yellow, Copenhagen Blue and Dark Green. Now outline conventional design in 2 parts Copenhagen Blue and 1 part Copenhagen Grey. Fire. Tint long panels in 2 parts Copenhagen Blue and 1 part Copenhagen Grey. Retouch naturalistic panels in same colors as for first fire. Rim edges of plates. Fire.

THE BOOK SHELF

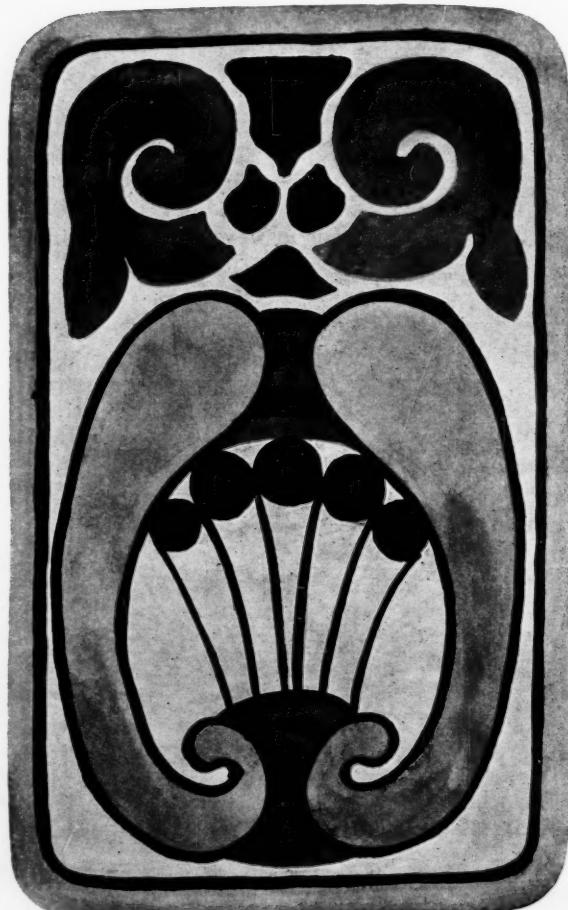
Anita Grey Chandler

Collecting Old Lustre Ware. By W. Bosanbeo. (George H. Doran Company, N. Y.) Collecting Old Glass. By J. H. Yoxall. (George H. Doran Company, N. Y.) Collecting Old Miniatures. By J. H. Yoxall. (George H. Doran Company, N. Y.) Looking over these three little volumes is enough to make one quit work and fly to the nearest antique shop available, more especially if one happens to be a collector

even in the mildest way. Each is an attractively written book gotten up in a way to impart information in a pleasant manner. Modern decorators who are using lustre to any extent might find the first valuable as a historical background to their work. Those painters who are going in for glass decoration—and anyone who is at all farsighted may be depended upon to do that—will no doubt be interested in the book of old glass. This applies only to the class of painter who wishes to mix a little idealism with her oils and turpentine, not to the other who desires "nothing but designs," as if she were a dressmaker who ordered patterns at a counter and never bothered to put any originality into her work.

* * *

"Remember that a true work of art is that which has pleased *the greatest number of people for the longest period of time*; that the love of beauty indicates our highest intellectual plane, and that if you will express to your fellow sinners burdened with life's cares, something of the enthusiasm of your own life, and will assist them to see their mother earth through your own eyes in constantly increasing beauty, . . . you will confer upon them one of the greatest blessings which fall to their lot on this mundane sphere."—F. Hopkinson Smith.





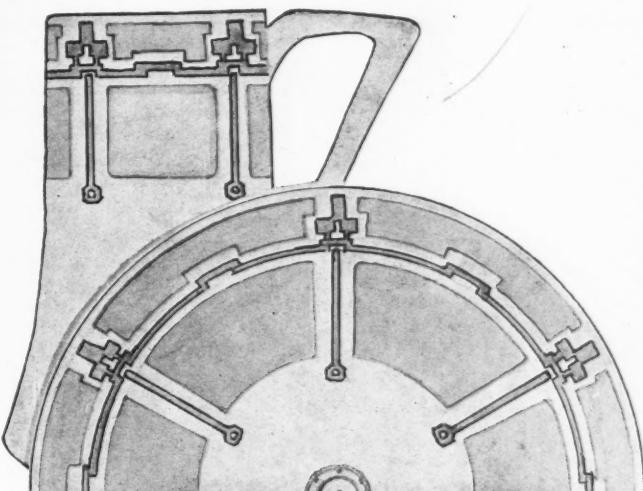
KATHRYN E. CHERRY

PAGE EDITOR

Marina Building, St. Louis, Mo.

ENAMEL OR DRY DUSTING ON BELLEEK

ENAMELS treatment—Birds are Peacock Green. Leaves Leaf Green. Stems Blue Green. Berries Wistaria. Dusting Colors—Stems and leaves, Mode. Bird, Dove Grey. Berries, Lemon Yellow and Ivory Glaze.



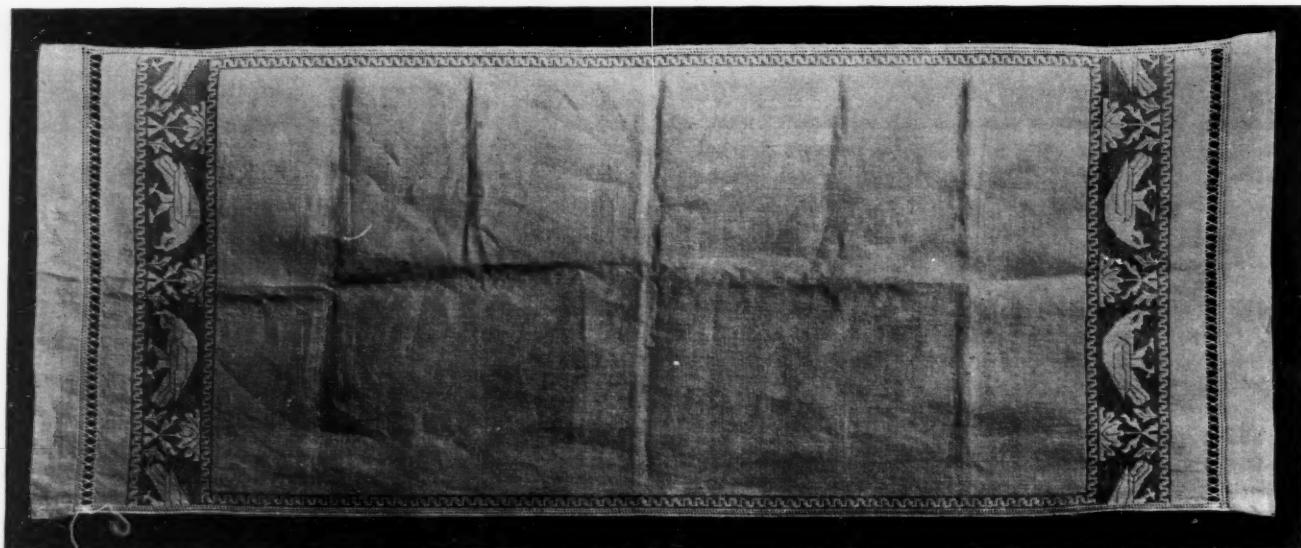
CUP AND SAUCER

Alleyne C. Webber

OIL the two large grey spaces and dust with Glaze for Green. The outlined section is Gold omitting the outline making a flat band of gold between the outline, also a gold band near the edge of both cup and saucer. In the two small openings in outlined section paint equal parts Yellow Green and Bright Green.



ENAMEL OR DRY DUSTING ON BELLEEK—KATHRYN E. CHERRY



THE LINEN PAGE.

JETTA EHLERS

PAGE EDITOR

18 East Kinney Street, Newark, N. J.

MENTION has been made at various times on this page of the lovely foreign linens, especially the Italian. Thinking that many who have been reading these "linen chats" might be interested, a particularly fine example is shown in this month's illustration. Considered as a design problem, observe the beautiful spacing, the variety in the width of the bands and their relation to each other, in which the finest sense of proportion has been used. The pattern of the wide border is so rich and well balanced. Note also how fine the narrow border is in dark and light. The runner or towel, which it really is, is forty-three inches in length and seventeen inches wide. The wide border is three inches in width, and the narrow one is a half-inch. The open work border at the top of the hem is also one-half inch wide. The sides have a very narrow hem, and all the hems are finished by a row of Italian hemstitch. The design is outlined with a fine stitch, and the entire background is filled with the finest cross-stitch, leaving the design unworked save for the outline. The thread used for this was a fine soft linen one of a lovely blue. It is doubtful if anything of the sort can be had in this country.

A split floss might come the nearest, using one thread. Whether this would wash well I can't say, nor would it have the quality of the linen thread. Still it is worth trying. When one has seen this wonderful Italian cross-stitch, it becomes difficult to accept much one sees of the other sort. So beautifully done is it, the stitches so small and exact, the back of the work so even that it is almost as interesting as the right side. All of it far removed from the commonplace kind we are all familiar with. A piece such as this is full of suggestion and inspiration to any needle-worker, and that is one of the reasons it is shown. Can't you see a lovely set of cloth and napkins developed from it? Napkins with the narrow border and the hemstitch, and the cloth finished in the same manner. Perhaps introducing a group of the birds in some interesting way. Of course work of this character takes longer to execute than most of the things shown on this page.

One has the satisfaction however, of doing a decidedly "worth-while" thing. The question is often asked "are these things bad?" "These things" being the regulations so called "art store" linens, the eyelet embroidered, scalloped edged,

padded flower be-decked variety every one so well knows. Of course anything that is very well done has some merit, but when you consider that work of the kind just mentioned has absolutely no individuality, and is commonplace to the last degree, the above question is answered for the artist who above all else aims for self-expression. So you see if we want to have really fine and distinctively individual things, we must work away from the stereotyped things of the shops. There is so much beauty to be found in simple materials, simply used, that one should consider well before attempting the more elaborate, and be very sure the labor involved is to be well repaid for in the finished result.

During the last month a most interesting piece of old linen came to my attention. A little group of congenial souls took a motor trip into the "Pennsylvania Dutch" country in the late summer. It would take a large volume to hold all the tale of this venturing forth, or to half tell of the treasures discovered and acquired. One of them was the linen piece referred to. This is a guest room towel. Not the tiny thing we all know by that name, usually so over-elaborate the average guest quails at using it, but a long narrow affair which was hung on the door in the guest chamber. It was the greatest breach of etiquette to use this, its chief mission being apparently to blazon forth the house-wife's ability as a needle-worker. This one had the alphabet done in cross-stitch across the upper part, the colors being red and a very dark blue. Below this was the name of the worker and the date, presumably when the piece was finished. Then came quaint figures of a man and woman and several geometrical ornaments. Across the bottom were the numerals, all the work being done in cross-stitch. It was suspended by little tape loops at the upper corners and measured fully a yard and a quarter in length and was about sixteen inches wide. Really a sort of magnified sampler yet called a towel. These old needle-workers had the right feeling for they did truly express themselves in these quaint things.

Each piece was individual and in many collections one would rarely find two pieces alike. Perhaps some reader has a bed room furnished in colonial style and what would make it more complete than one of these "guest-room towels" hung upon the door. It would be great fun working up a design, with much studying of old samplers and the like.

Almost anyone can unearth a bit of home-spun linen for the purpose. Perhaps one of grandmother's linen sheets might be sacrificed for the cause. A worn place or perchance a hole

is a real salve for one's conscience as the scissors commit the sacrilege. One may find many beautiful stitches on the old samplers and so a study of them is profitable. We have much in this country because of the large influx of foreign people. A most remarkable exhibition of woven and handworked articles was shown by our Newark Museum last winter, called "Homelands Exhibition." The children in the public schools were asked to interest their parents and there was a most generous response. Out of ninety thousand school children about seventy per cent. are foreign so there was a great wealth of material to draw upon. Treasures from the old country many of them brought over years ago were shown. A spinning wheel, a large wool wheel and a loom were exhibited. A weaver operated the loom at stated hours and was usually surrounded by an interested throng. One late afternoon a little old lady came in with her grandchild by the hand, She moved from ease to ease looking at the various objects, until her progress about the room brought her to the spinning wheel. In an instant her aged face was aglow, and ejaculating something in an unknown tongue, regardless of the attendants or the "hands off" sign, she slipped under the ropes, and in a twinkling her foot was on the treadle and the

wheel whirring as she held the bit of flax between her knotted fingers. No one stopped her, and in joy she sat there and spun. The wheel had bridged the space between the present and those old days back in the far off homeland, and once more she was the happy young peasant woman of the long ago. The Museum people became much interested in her and each day during the rest of the exhibit she came and spun to the delight of thousands of people who visited the galleries.

Perhaps here is an idea for you in your home town. Arrange an exhibit of samplers and handwoven things and if you want to charge admission give the proceeds to the Red Cross for their great work.

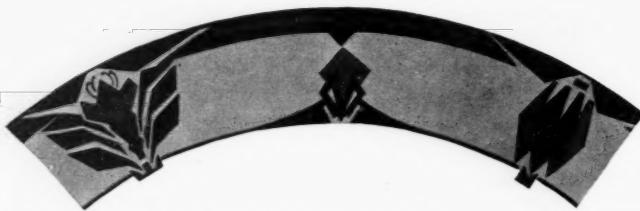
* *
JARDINIERE

Ada Maud Chapin

IN the design for the Belleek jardiniere I have shown the one panel, or one-sixth. I used Miss Mason's Relief Enamels, soft Austrian Blue, for all darks, Emerald Green soft for medium tone. Flowers, Chinese Rose soft, with small portion of Best White Enamel. Center of flowers, Imperial Yellow soft.



JARDINIERE—ADA MAUD CHAPIN

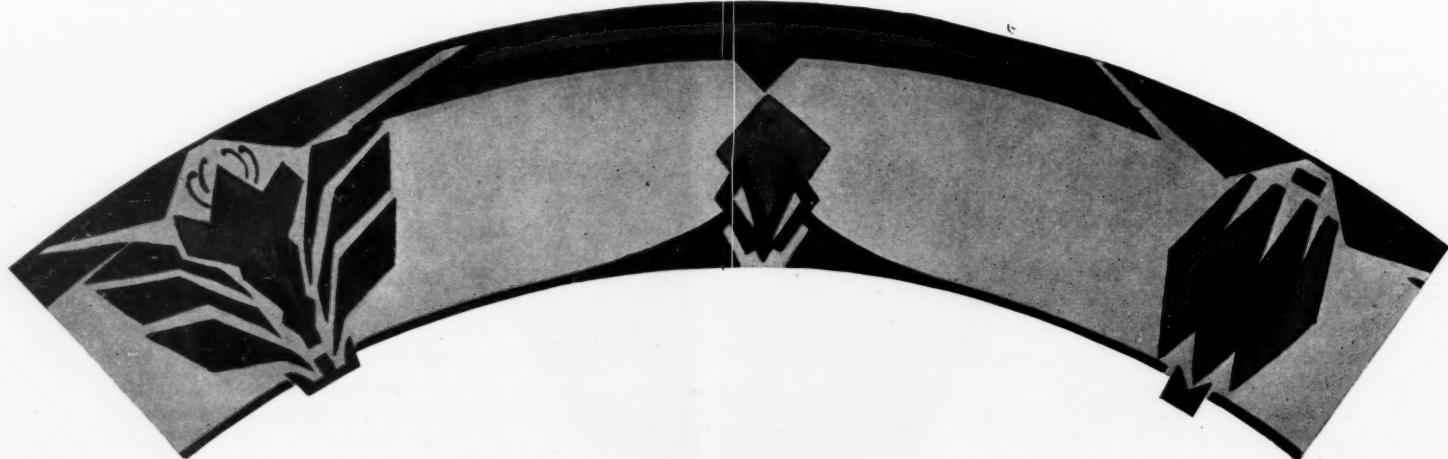
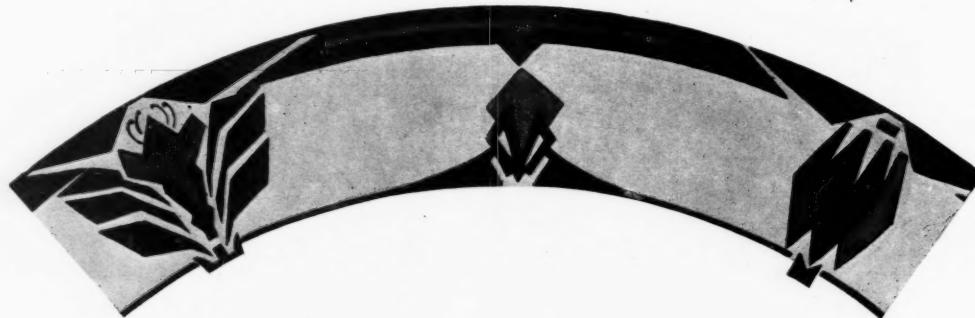
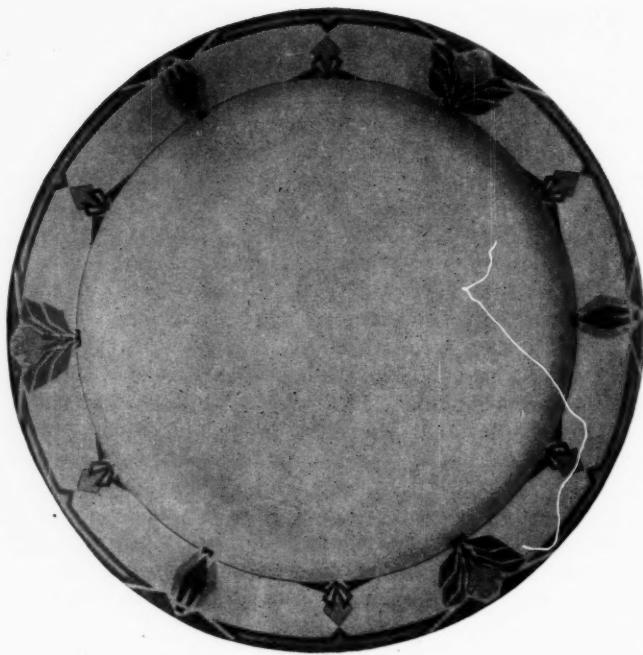


MRS. VERNIE LOCKWOOD WILLIAMS - PAGE EDITOR
University of Pittsburg. Home Studio, 52 W. Maiden St., Washington, Pa.

DESIGN FOR CHOP PLATE

THIS design made from the bell flower is for a 14 inch chop plate. The plate is tinted all over with Copenhagen Grey and fired. The design is then applied, being very careful to have an accurate tracing. The dark parts are painted in very carefully with Royal Blue, then dusted. The medium tones are painted with Copenhagen Grey toned with Royal Blue and dusted with the same. Outlines of dark blue after the dusted color is thoroughly dry. If this is carefully applied two fires should be sufficient, but if a third fire is necessary re-paint with the same colors but do not dust again.

This design may be adapted to a great many shapes.



DESIGN FOR CHOP PLATE—MRS. VERNIE L. WILLIAMS

BEGINNERS' CORNER

JESSIE M. BARD

PAGE EDITOR

Dickinson Seminary, Williamsport, Pa.

TEA TILE—WILD ASTERS

Oil entire surface of tile with Special Medium for Dusting, pad this until it tacks and let it stand an hour or more, the length of time depends on the amount of oil that was applied, the length of time it was padded and weather conditions. This can only be learned by experience. It should be watched so it does not become too dry or it will not take the color. Dust this with 3 parts Pearl Grey, 1-5 part Yellow Brown and 1-5 Dark Grey.

Second Fire—Trace design and outline with a fine line of India ink. Oil the flowers and outer band and dust 2 Water Blue and 1 Banding Blue. Oil the remaining dark tone and dust with 3 Water Green No. 2 and 1 Bright Green. Oil the light tone and center of flower and dust with 3 Bright Green and $\frac{1}{2}$ Water Green No. 2. Straighten all edges with a pointed orange stick and clean off all extra particles of color

and then dust over the entire surface with Ivory Glaze, this will clean off all loose particles. When fired all colors should blend well together, if they do not a wash of the necessary color to tone them down may be added.



ANSWERS TO CORRESPONDENTS

M. L. S.—I would like to know what you could do to Satsuma so it would hold water?

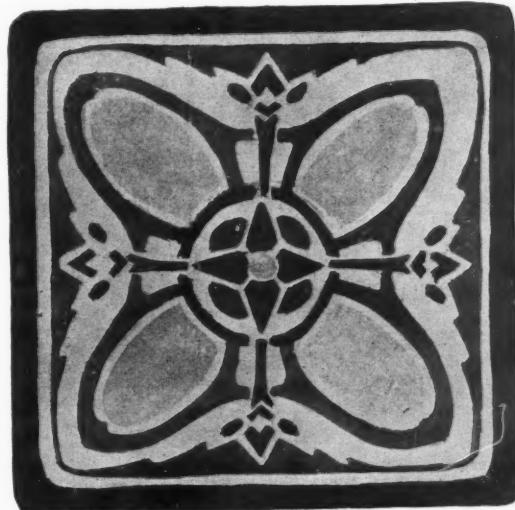
If it is a surface that is not easily seen apply a coat of white shellac and allow it to dry thoroughly and then apply another one. If it is a bowl or an open space line it with enamel.

Mrs. R. R.—Should you have a standard price list for firing kindly send me.

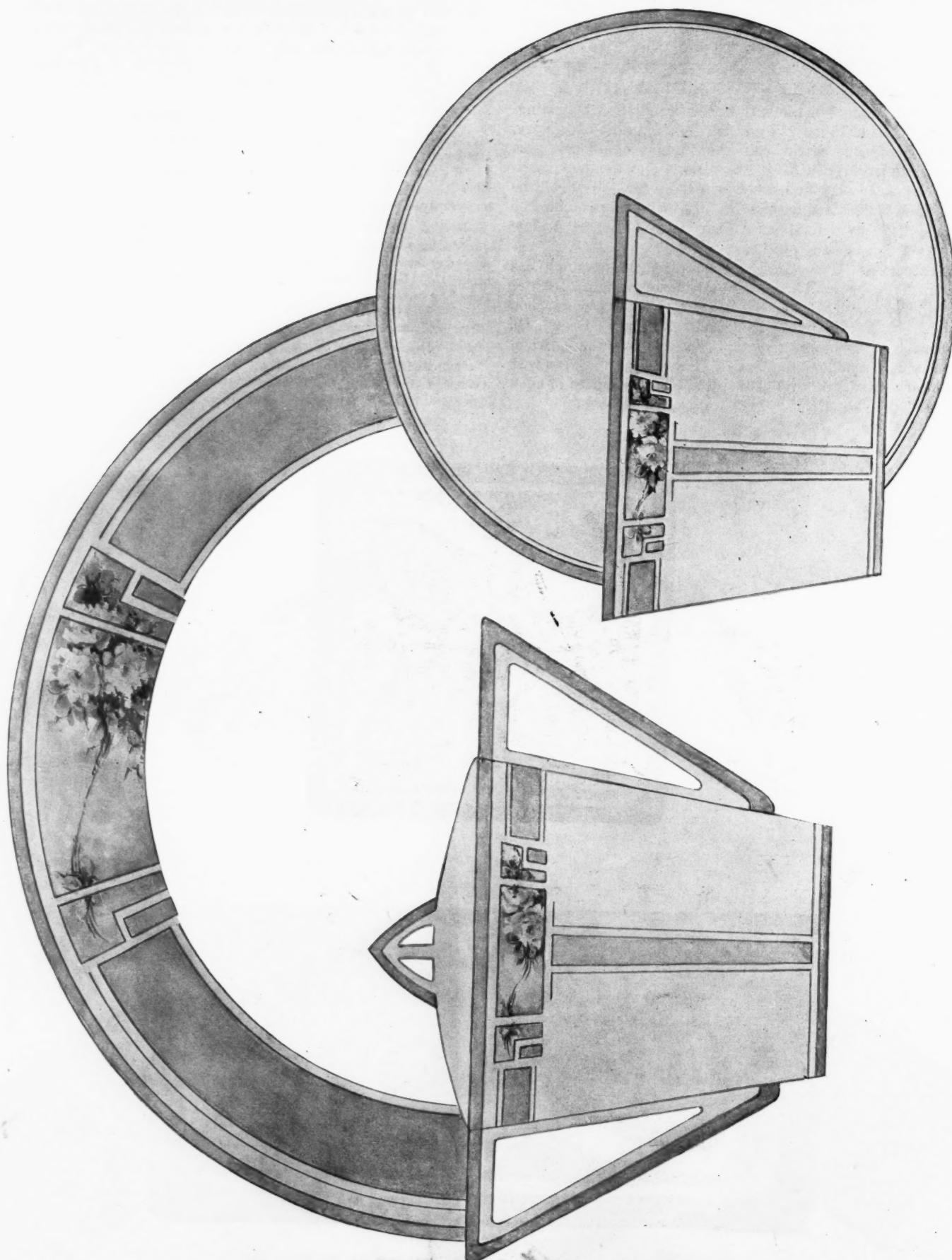
We have no list—some of the prices are: bread and butter plates 5c., 8 $\frac{1}{2}$ and 9 inch plates 10c. Large cake plates 15c., cups and saucers 10c. Steins 15c. Large tankards 50c. Other pieces can be gauged from these according to amount of room they occupy in the kiln. Prices for Belleek and Satsuma wares are a little higher for they take more space in the kiln since they cannot be stacked up.

S. M. H.—What is the definition of "White Gold" and "Virgin Gold?"

White Gold is the same as silver. We are not familiar with the Virgin Gold.



TEA TILE, WILD ASTERS—JESSIE M. BARD



(Treatment page 110)

LUNCHEON SET—IDA NOWELS COCHRAN

GLASS ENAMEL DECORATION

Marie A. Frick

MY first article treated of transparent colors entirely. We will now combine these with White Enamel No. 649, and make them opaque, and to resemble in part decorated china.

With enamel there is a much broader field, comprising principally flowers, but fruit, birds, butterflies, and small conventional designs can be used.

Now the trouble that so many have in using the enamel colors is the blistering, or boiling which takes place in the firing. I had no end of trouble with the ready mixed enamels, and discarded them entirely. However, I may not have tried out all of the different makes. But the same results are obtained with a certainty in the use of white enamel to which are added any of the transparent colors, in the proportion of only about 1-16 part color, as the colors thus mixed come out darker, and the dreaded blistering is quite overcome by the use of Demar Varnish and turpentine.

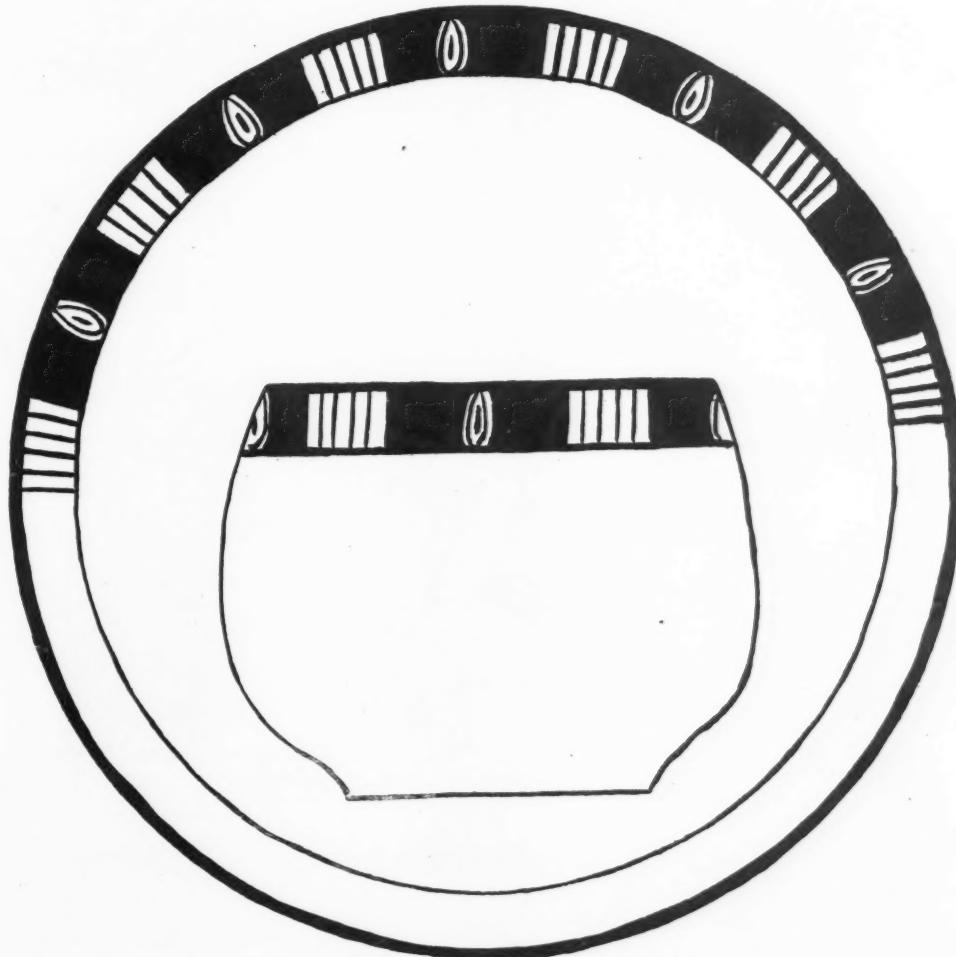
I will here demonstrate a design. Outline a clump of three small double roses with china white, on a piece of crystal glass. Take one of your small slabs, and mix the white enamel pure with Demar varnish, and thin with turpentine, using the latter frequently to keep it from drying. Take a square

shader well charged with the enamel, and completely cover the whole roses with as much as it will hold, and do it as quickly as possible. Then let this dry before you color them with pink, and while you are waiting for this to dry, finish the immediate background surrounding them by using transparent colors for green leaves and stems, etc. If you want large roses, say an inch in diameter, I would suggest putting the leaves in with white enamel and light green mixed.

By the time you have laid in the greens around the roses, the latter will be dry enough to finish with color. So take any pink, say Carmine No. 47, and thin this as usual, with fat oil and turpentine, and work with lavender oil. Shade the roses on the white enamel, with pink, just as you would on china, but very thinly applied. Mix your greens also as for china.

In doing a white daisy, raise the petals all with white enamel, put the seed pod in with Albert Yellow and enamel mixed. Then shade the shadow side of the daisy with grey black. You can give the extreme high lights an extra touch of white enamel, which will add to the effect. All this needs but one firing.

I find the glassware more repellent than china. With regard to the Roman gold, it would either peel off in places, if too heavily applied, or the glass shows through if thinly put on. So I always add a drop or two of the Liquid Bright Gold, after the Roman Gold is mixed, and it works like a charm.

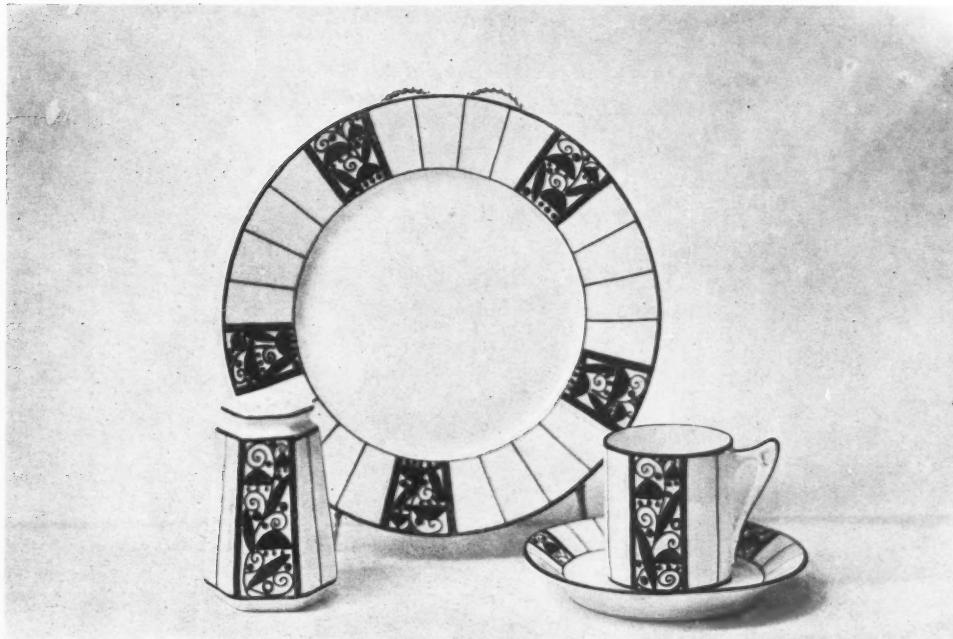


CUP AND SAUCER—E. W. TALLY

Outline and center of oval is 2 Yellow Green and 1 Apple Green, also the white bars. Remainder of design is Green Gold.



GRAPES—MARION L. FOSDICK

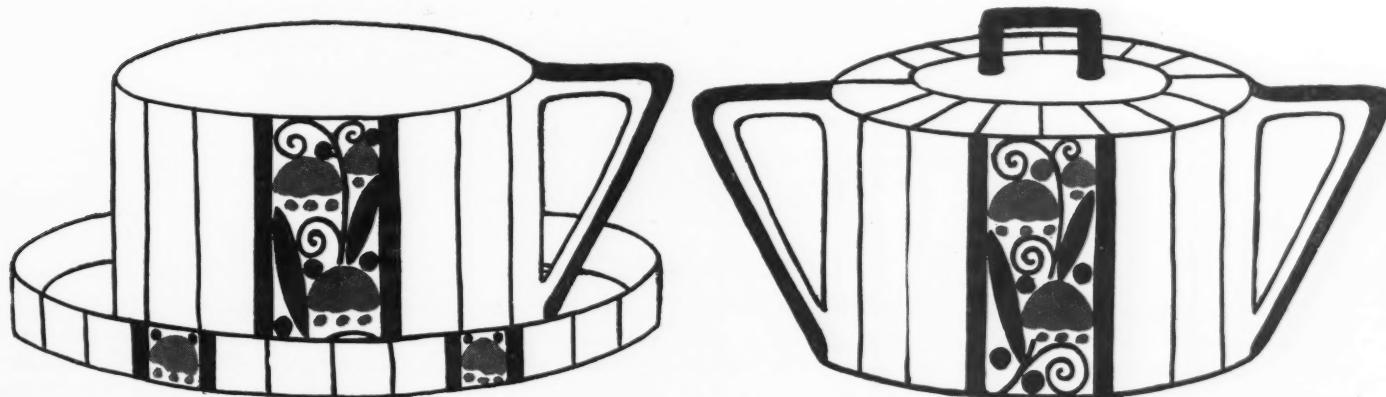


BREAKFAST SET IN BLACK AND RED (Color Study)—ALBERT W. HECKMAN

THIS is to be done in black and red enamels. If one does not care for black on one's tableware another color may be used. A dark blue such as a Nankin Blue or a Canton Blue with Emerald Green would give a very good effect. The shape of the saucer in the colored illustration is not always to

be had but the design can be altered to fit the shape used, as it was done in the ones illustrated in the photograph.

Plain overglaze colors may be used instead of enamels if a hard china is used. Mix and apply them thin as you would a hard enamel.



CREAMER AND SUGAR OF BREAKFAST SET—ALBERT W. HECKMAN



FISH PLATE—ADELINE MORE

FISH are painted with a wash of Albert Yellow around the eyes and mouth and the remainder of body with a thin wash of Copenhagen Blue and Shading Green. The darker touches are of the same color used heavier with touches of Violet and a little Blood Red on the half hidden fish, on the part which touches the other fish also on fins and in narrow part of the body of the large fish. Outline around fins, mouth and the eyes are Dark Brown and Dark Grey. The dark marking under fin is Yellow Brown. Lighter tone in shells is white and shading is Dark Brown, Violet and Blood Red. Center of shell

is Violet and Blood Red with darkest touches of Banding Blue and Copenhagen Blue. Two smaller shells under fish are a thin wash of Blood Red and a little Violet and shaded with a heavier wash of same and the darkest touches of Deep Purple and a little Blood Red. The light water tone is Apple Green next to fish and shaded to Albert Yellow toward edge of plate. Dark tones are Shading Green and Copenhagen Blue and dark tones around edge of plate are Copenhagen Blue and Violet. Sky tone is a thin wash of Yellow Brown near water and blended into Albert Yellow and a little Dark Grey.

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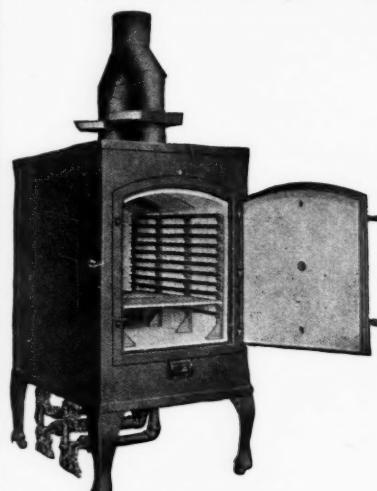
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